

**BBA PRACTICE EXAMINATION
2009**

ENGLISH
Level Three

TEACHER ANSWER BOOKLET

90724

Read and respond critically to unfamiliar prose and poetry texts

90724	Achievement	Achievement with Merit	Achievement with Excellence
Read and respond critically to prose and poetry texts.	<ul style="list-style-type: none"> Read and respond critically to ideas and language features. 	<ul style="list-style-type: none"> Read and respond critically and analytically to ideas and language features. 	<ul style="list-style-type: none"> Read and respond critically and with sustained perception to ideas and language features.

Text A: 'Dreamers'

Question	Achievement	Achievement with Merit	Achievement with Excellence
1. How does the writer use language techniques to help the reader understand Kate's thoughts in paragraphs one and two? Give details from the text to support your answer.	<p>Identifies and gives an example of at least TWO valid language techniques (see list below for examples) used by the writer to reveal Kate's thoughts</p> <p>AND</p> <p>Makes a relevant comment about what the technique reveals about Kate's thoughts.</p> <p>Need not refer to both paragraphs</p>	<p>Identifies and gives an example of at least TWO valid language techniques (see list below for examples) used by the writer to reveal Kate's thoughts</p> <p>AND</p> <p>Presents a valid discussion of how the techniques clearly show an aspect or aspects of Kate's thoughts.</p> <p>Need not refer to both paragraphs</p>	<p>Identifies and gives an example of at least TWO valid language techniques (see list below for examples) used by the writer to reveal Kate's thoughts</p> <p>AND</p> <p>Demonstrates a strong understanding of how techniques show that Kate's thoughts are quite different in the two paragraphs: in paragraph one she is introspective and in the second determined to forget the dream, snap out of it, and get down to the beach.</p> <p>Must show the contrast in thoughts in the two paragraphs</p>

Examples of language techniques

	Technique	Example	Contribution to understanding Kate's thoughts
Para 1	Connotation associated with brightness/the sun	<ul style="list-style-type: none"> 'bright morning' (line 1) 'morning sun' (line 5) 	<p>These words suggest light, they open the passage and the light symbolises the awareness Kate is going to gain.</p> <p>Note that the light bookends the paragraph.</p>
Para 1	Synonyms	<ul style="list-style-type: none"> dream (repetition) fantasy 	These words support the idea of all Kate's thoughts in paragraph 1 being on something abstract and intangible, (also 'sea-mist' / 'wisp of remembrance'), compared to the concrete nouns of paragraph 2.
Para 1	Simile 1	<ul style="list-style-type: none"> 'like the wind passing through the sky' (line 2) 	Suggests the idea of being sensed but not grasped (good for evoking character vaguely aware of dream but not quite grasping what it was).
Para 1	Simile 2	<ul style="list-style-type: none"> 'And like the sea-mist, which dissolves' (line 4) 	Sea mists dissolve, just as the dream has passed from her mind.
Para 1	Metaphor 1	<ul style="list-style-type: none"> 'a wisp of remembrance' (line 3) 	A wisp is something insubstantial, appropriate for the idea of the ineffable nature of the dream.
Para 1	Metaphor 2	<ul style="list-style-type: none"> 'a shade from a deeper reality' (line 3) 	The dream is now a vague memory of an experience deep in her subconscious mind.
Para 2	<p>A series of verbs →</p> <p>And infinitives →</p> <p>(No need to differentiate these as infinitives – verbs will do)</p>	<ul style="list-style-type: none"> 'jumped' (line 7) 'looked out the window' (line 8) It was time <ul style="list-style-type: none"> to get dressed (line 8) have a substantial breakfast (line 8) leave her comfortable room (lines 8-9) wrap up warm (line 7) take a walk (line 7) 	The verbs reflect Kate's determination to act, get down to the beach as opposed to her introspective cast of mind in paragraph 1.

Exemplars for each category

Differentials between the three grades	‘The writer uses similes in paragraph 1 to show how Kate struggles to remember her dream. For example, “like the wind passing through the sky” shows she can sense the dream but not grasp it. Also “like the sea-mist” shows the dream disappears from her mind.’	‘Kate struggles to remember her dream in paragraph one and the writer uses a series of similes and metaphors to show how vague the dream is in her mind. The simile “like the wind passing through the sky” shows how vague the dream is: it can be sensed but not grasped. This inability to grasp the dream is also expressed in the metaphor “wisp of remembrance” – a wisp is something slight like a thread. She can sense the dream but not grasp it.’	‘Bookending the first paragraph is the symbol of the sun, which tells us it is a bright day but also symbolises the light in the sense of coming to awareness. In contrast to the light provided by the sun, her dream is not bright in her mind. It is vague and this vagueness is stressed by the metaphor “wisp of remembrance”; a wisp is slight, not easy to grasp, and this is appropriate because of Kate’s struggle to remember the dream. By contrast, all the introspection of paragraph 1 changes to a determination to act, to snap out of her ineffectual thoughts and go down to the beach. The figurative language changes to verbs/infinitives, symbolising action. “Jumped,” “get dressed” show her determination to get down to the beach.’
Features of exemplars	Identifies, provides examples, makes relevant comment.	Does more than provide brief comment, but provides a valid discussion .	Shows strong understanding of both paragraphs, in particular the contrast in her mind set in each paragraph, discussion is integrated .

Question	Achievement	Achievement with Merit	Achievement with Excellence
2. Explain how the focus of the narrative is an exploration of a change of attitude within Kate. Give details from the text to support your answer.	<p>The focus is to be on the aspect of Kate’s ‘change of attitude’ towards her father’s return.</p> <p>The passage follows Kate’s attitude to the return of her father. There are three phases in the narrative:</p> <ul style="list-style-type: none"> (i) She had hoped her father would return – paragraph 3. (ii) She recognises that her father will not return (foreshadowed by the earlier vague dream in paragraph 1) – paragraph 4. (iii) She gives up on the hope he will return – paragraph 5. 		
	Identifies the change in attitude towards her father’s return.	Identifies the change in attitude towards her father’s return <i>AND</i> Presents a valid discussion of how the change in attitude is presented.	Identifies the change in attitude towards her father’s return <i>AND</i> Presents an integrated discussion of how the change in attitude is presented through the three phases of depiction of the change in attitude.

Exemplars

Differentials between the three grades	‘Kate is shown in paragraph 4 to be thinking of her father, but in paragraph 5 she recognises that she needs to give up on the hope she’s had that he will return. She says it was “time to leave behind that small child.”’	‘Kate has held on to a memory for a long time of her father. The memory of him is as vague as the dream described in paragraph 1, showing how barely perceived he is in her mind. But out on the beach she gets a moment of awareness – her father will never return. She recognises she has been “acting like a little girl” and that it was “time to leave behind that small child.”’	‘The narrative is a rite of passage story. Kate has long held on to a hope that her father, long absent and only vaguely remembered, will return. He is as ineffable to her as the dream had been earlier. In paragraph 3, however, the writer emphasises how insistent hope of his return has been: “All her life she had demanded that he come and see her.” But out on the beach “the truth became apparent.” She experiences a moment of awareness: he will never return and her holding onto the hope was the response of a little girl. In the last paragraph there is another transition; following the awareness he will never come back, she now surrenders her hope and expectation of his return. The hope he will return is “something to be discarded.”’
Features of exemplars	Identifies the change.	A valid discussion of the change – able to find links between the dream, the memory, and the new attitude, so shows <i>how</i> the focus is revealed.	An integrated discussion that shows comprehensively <i>how</i> the <i>whole passage</i> is cohered round dream, memory, recognition, and resolution to give up the hope of her father returning.

Text B: 'Lament'

Question	Achievement	Achievement with Merit	Achievement with Excellence
3. A lament is an expression of sadness. Discuss the style used in the non-italicised section of the poem to convey this sadness.	Identifies at least ONE element of style <i>AND</i> Gives a supporting reference to the text <i>AND</i> Explains the effect of the element of style.	Identifies at least ONE element of style with a supporting example <i>AND</i> Presents a valid discussion of the writer's purpose in choosing that stylistic element.	Presents, using supporting examples, an integrated discussion of why the writer uses them.

Elements of style could include

- Use of refrain eg. "It does not matter ..." (lines 1, 7, 12, 17, 22, 27).
- Many conditional clauses eg. The "if ..." clauses.
- Metaphor eg "my chest is a suitcase I have to sit upon" (line 24).
- Similes eg "like one more gap in a row of teeth" (line 30).
- Symbols eg "my eyes are grey rocks in a stream" (line 23).
- Analogy eg "if the forest is short one ordinary tree" (line 28).

Exemplars

Differentials between the exemplars	<p>'The poet uses a symbol to describe his sadness: "if my eyes are grey rocks in a stream." It's as if his eyes have turned solid from grief and the stream could be compared to the tears he has shed.'</p>	<p>'The poet is sad and he expresses that with figurative language. For example, he says, "It does not matter if I am sad,/ if my eyes are grey rocks in the stream." This is an effective metaphor with a visual symbol. Greyness has connotations of sadness, grey skies indicate rain, for example. Rocks are solid, and suggest hardness. The stream could be a reference to all the tears he has shed. It's like he's cried a river.'</p>	<p>'The poet uses a series of "It does not matter" statements (a refrain) throughout the poem to start each of the non-italicised stanzas. Each one of these seems to have a different theme – to do with the weather, or some aspect of society or his mood. This series of statements seems to indicate that it doesn't matter what happens anywhere in the universe or in his head, nothing will bring back Buck, who went out fishing. The "It does not matter" statements could also be ironic – to mean: it matters so much the poet is inconsolable.</p> <p>There's also extensive use of figurative language to complement the refrain pattern. For example, in the stanza where he describes his sadness specifically, he says, his chest "is a suitcase I have to sit on." This evokes how grief struck he is: it is as if his suitcase is overfull (like his emotions) and he has to sit on it to confine his feelings.'</p>
Features of exemplars	Identifies an element of style, provides a reference and comment .	Identifies an element of style with an example and a valid discussion .	Presents an integrated discussion with two supporting examples.

Question	Achievement	Achievement with Merit	Achievement with Excellence
4. By close reference to the text, analyse how the writer uses techniques to narrate the poem's story in the <i>italicised</i> text.	Identifies and gives an example of at least TWO techniques <i>AND</i> Makes a relevant comment for each example given and its link with narration.	Identifies and gives an example of at least TWO techniques <i>AND</i> Presents a valid discussion of the use of the techniques to narrate the story.	Identifies and gives an example of at least TWO techniques <i>AND</i> Presents, using supporting examples, an integrated discussion of the use of techniques to narrate the story.
	<p>Some techniques</p> <p><i>A refrain/repetition</i> 'Buck has gone out fishing' (line 5 etc) – is used to show the central fact of the matter and build up a sense of anticipation</p> <p><i>Incremental repetition</i></p> <p>This is a technique used in ballad writing; following each refrain line a new line is introduced to add to the storyline, thus building up the anticipation to the climactic end.</p> <p><i>The tense form</i> (present perfect), 'has gone' (line 5etc), generates the sense that the fishing trip began in the past and has grief effects in the present.</p> <p><i>A typical beginning, development, conclusion</i> structure of a tale: the fishing trip started, something happened to cause Buck's death (not specified but seaweed anchored on his line), and at the end Buck is about to go to heaven.</p> <p><i>Suggestive language</i> to convey the atmosphere and storyline but not be specific (links with the ballad form of storytelling in that the reader infers rather than being told explicitly).</p> <p>The sea 'hides' (line 6) – this suggests it has been laying in wait for Buck; 'seaweed anchors round his line' (line 16) – this suggests something went wrong, otherwise Buck would have cleared the line of the seaweed.</p> <p><i>Figurative language</i> (personifications/similes) – 'The sea hides' (line 6), 'The sun swims' (line 11), 'The tide rolls over/ like a dog' (lines 20/21), 'Seagulls flock like angels' (line 32).</p> <p><i>First person narration</i> – it appears like a third person narration until the speaker says, 'The salt catches in my eye' (line 26). Here the poet refers to his tears of grief for the loss of his friend.</p> <p><i>Setting</i> – the sea becomes the location of his friend's death.</p>		

Exemplars

Differentials between the exemplars	'The speaker repeats the words "Buck has gone out fishing" to emphasise his storyline. He also tells us Buck dies by using the simile "Seagulls flock like angels" – he goes to heaven.'	'The speaker tells the story of a mate who went fishing but did not return. He repeats the words "Buck has gone out fishing" to keep the storyline in the reader's mind and build up a sense of anticipation that something bad is going to happen. He keeps the punchline till the end when he uses the simile "Seagulls flock like angels" to indicate that Buck has died and is about to go to heaven.'	'The speaker tells us a fishing story, but he does it in a subtle way so that the reader has to infer what happened rather than be told specifically about the death of his friend. The sea is personified (it "hides") as if, like an enemy, it has been laying in waiting for Buck. Personification is repeated in "sun swims" / "seaweed anchors" / "tide rolls" which combine to suggest nature turned against Buck out there. We are not told exactly what happened, but clearly Buck dies; the speaker uses a pun on "salt" to indicate that the sea and his tears – for the loss of Buck - are linked, and at the end the religious simile to describe the seagulls as angels indicates that Buck will not be returning but is on his way to heaven.'
Features of exemplars	Two techniques identified, and relevant comments on their usage to tell the story.	Two techniques identified, and a valid discussion of their usage for conveying the story is presented.	Several techniques identified and they are combined to present an integrated discussion of the relationship between techniques and storytelling.

Comparison of Texts A and B

Question	Achievement	Achievement with Merit	Achievement with Excellence
5. By close reference to the texts, compare the ways the sea and things associated with it are important in both texts.	Comparison implies that candidates will be writing about similarities and differences between the texts.		
	Identifies ONE point of discussion regarding the sea <u>or</u> things associated with it in EACH text AND Refers to EACH text to show the importance in some way of the sea <u>or</u> things associated with it.	Identifies ONE point of discussion regarding the sea <u>or</u> things associated with it in EACH text with it AND Shows some attempt at <u>comparison</u> between the texts, possibly with some explicit or implicit reference to <u>language techniques</u> .	Identifies TWO points of discussion regarding the sea <u>and</u> things associated with it AND Shows some attempt at <u>comparison</u> between the sea and things associated with it in an integrated discussion that reveals comparative points (similarities and differences), possibly with some explicit or implicit reference to <u>language techniques</u> .
	Possible ways of comparing the passages		
	Text A	Text B	
	<p>1. For Kate the sea is a destroyer – it is described as ‘tempestuous’ (para 4) – her father would not cross it safely in his barque. She comes to the conclusion that the sea has taken him to the sea floor. However, there is a strange ‘soft’ side to the sea too. The vocabulary used has a gentleness about it at one point: ‘it had enfolded him in its generous arms and carried him to the sea floor where he sang with the mermaids’ (para 4). This is probably because it is her wish for her father to be comfortable on the sea floor.</p> <p>2. Other than the sea itself, there are references to other things associated with the sea: ‘sea-mist’ (para 1), ‘salt sea-wash (para 5)’. Both the sea-mist and salt-wash are seen positively and symbolically as ways of dissolving things that have troubled Kate, her dream and her tears. Things associated with the sea also have a redemptive element for Kate as well as the destructive aspect noted in point 1.</p> <p>3. The salt of the sea is important in Text A. We are told that Kate’s ‘tears had come from the salt ocean. It could have them back (para 5).’ This is the recognition that it is time to give up on her hope of her father’s return. It is the end of the hope that her father will return.</p>	<p>1. For the speaker in the poem the sea is also a destroyer. We are told the sea ‘hides beneath his boat’ (line 6). Hiding implies that it is up to no good. There is no ‘soft’ side of the sea presented.</p> <p>2. Other than the sea itself there are references to other things associated with the sea: ‘seaweed’ (line 16), ‘the tide rolls over’ (line 20), ‘seagulls flock like angels ... waiting for a catch’ (lines 32 – 33). These are negative; the seaweed anchoring around the line implies that Buck is dead – if he’d been alive he would have cleared it; the tide rolling over implies that the tide in its carefree state does not care about the death of Buck; the seagulls are looking to feed. The one exception to the negative symbolism of things associated with the sea is the comparison of seagulls with angels, which implies that at least Buck has been a good man and will be on his way to heaven.</p> <p>3. The salt of the sea is also important in Text B. The speaker says, ‘The salt catches in my eye’ (line 26). This is the beginning of the grief process for the speaker, and unlike Kate in Text A, for the speaker in Text B the grief process has just begun – there is no end in sight for it.</p>	

Exemplars

Differentials between the exemplars	<p>‘The sea is the place in Text A where Kate imagines that her father dies. She concludes that “The rough and tempestuous sea had come and taken him.” In Text B, Buck has not come back from a fishing trip (“the forest is short one ordinary tree”), so we can see that Buck died at sea.’</p>	<p>‘Both passages have the sea as their setting, and in both settings kinds of deaths occur. Kate imagines that her father has died at sea, because it had been a long time since she’d seen him. She gives up on the dream that he will return. It’s the death of a dream.</p> <p>By contrast in Text B, the speaker tells us that the forest is “short one ordinary tree” which is a metaphor for the actual death of Buck.’</p>	<p>‘Both passages have the sea as an important setting, and in both this setting is a graveyard – either metaphorically or literally. In Text A, Kate comes to the recognition or belief that her father’s ship sank and he drowned at sea. She surmises that the “rough tempestuous sea had come and taken him.” This is the death of her dream that he will return. In Text B, the death is actual. The speaker tells a tale of Buck’s fishing trip from which he never returns. The sea “hides beneath his boat” – it is as if it is lying in waiting for its victim.</p> <p>But there is a difference in the use of things associated with the sea. In Text A the “sea-mist” and “salt sea-wash” are both associated with dissolving, and that motif of dissolving is a helpful thing for Kate, because her hope that her father will return dissolves in the sea-wash, and leaves her free of that hope which has crippled her. In Text B, things associated with the sea remain destructive. In a simile, the tide, for instance, “rolls over like a dog with its belly being scratched.” The tide has no concern for the loss of Buck. The things associated with the sea are redemptive for Kate, but with the possible exception of the seagulls being like angels, there is nothing redemptive about the things associated with the sea in Text B.’</p>
Features of exemplars	Identifies ONE point of discussion with a comment on EACH text about its importance.	Valid discussion of ONE point with an attempt at comparison .	Real skills at comparison are shown, with the ability to see <i>similarity and difference</i> .

Comparison of Texts A and B

Question	Achievement	Achievement with Merit	Achievement with Excellence
6. Compare the ways each writer reveals reactions to the loss of someone close . Give details from the texts to support your answer.	The question asks for a comparison so BOTH texts need to be addressed.		
	Comparison implies that candidates will be writing about similarities and differences between the texts.		
	Candidates can use material they have used in question 5, but they must connect it to the topic of revealing reactions to loss.		
	Identifies the specific reaction to loss in EACH text AND Refers to EACH text to attempt to show how that reaction to loss is revealed.	More fully discusses and references the specific reactions to loss in EACH text AND Makes clear links between at least ONE point of comparison of how the writers reveal the reactions to loss.	<i>As for Merit, plus</i> The response will provide additional depth and detail , and focus in depth on at least TWO points of comparison, providing an integrated response that focuses on similarities and differences in how the reactions to loss are revealed.
Possible ways of comparing the techniques used in the passages			
Text A		Text B	
A. Specific reaction to loss Kate is shown to come to terms with the fact that her father is not going to return; her loss isn't verifiable, it's just that she's prepared to let him go (after she worked out the significance of the dream).		A. Specific reaction to loss The speaker is grief-struck over a friend/relative (exact relationship isn't disclosed) who drowned at sea.	
B. Some comparison of ways used to reveal the loss <ul style="list-style-type: none"> Explicit language The narrator tells us directly about Kate's reaction to the loss of hope that her father will never return. 'She realised, really understood, for the first time that he would never come now.' Third person narration Text A contains a third person narration of the mind of Kate as she comes to terms with giving up on the hope of her father's return. Conventional structure We get the usual narrative structure of beginning/middle/conclusion to explore Kate's reactions to the loss of hope of seeing her father again but out of that loss a new inner resolve develops. Figurative language Eg. The personification of the sea 'it had enfolded him ...' The sea as a setting Presented as a destroyer, but Kate also sees the sea positively as a way of alleviating her sadness about the loss of him. 		B. Some comparison of ways used to reveal the loss <ul style="list-style-type: none"> Suggestive language The speaker implies that Buck has died, eg. the seagulls reference First person narration Text B has a first person narration in which the speaker reveals his grief for the loss of Buck. Unusual structure Text B has a structure that can be read in two ways ie a series of stanzas in non-italic print with either two or three lines of italics attached or a series of 'It does not matter' statements with a self-contained story in italics. The story in italics is a restrained, heart-breaking way of telling a story of death at sea. The 'It does matter statements' show how profound the speaker's grief is – the world goes on, but the speaker is so distracted he can't be part of it. Figurative language Eg. The metaphor/analogy 'the forest is short one ordinary tree.' The sea as a setting Presented as a destroyer. 	

Exemplars

Differentials between the exemplars	<p>'In Text A, Kate has not seen her father for a long time, and she comes to terms with the fact he will not be returning. The writer tells us this directly: "She realised, really understood, for the first time that he would never come now." In Text B, the speaker has lost a mate at sea. He tells us this in a metaphor, "the forest is short one ordinary tree."</p>	<p>'In Text A, the narrator comes to terms with the fact that her father will not be returning. We are not sure who has died at sea in Text B, but it is clearly someone close – a friend or relative, because the speaker is devastated.</p> <p>In <i>both</i> passages the sea is a destroyer: it is where Kate buries her hope in Text A ("The rough tempestuous sea had come and taken him"), and in Text B "it hides" waiting to take Buck.'</p>	<p>'Both passages are about loss. In Text A, Kate has come to terms with the fact that her father is not returning and makes an imaginative leap that the sea has claimed him. In Text B, the loss is not that of a daughter accepting the loss of her father, but of a mate or relative of Buck who is grief-struck at his death at sea. The loss is explicitly stated in Text A: "She realised, really understood, for the first time that he would never come now." However, in Text B we are told indirectly: "the forest is short one ordinary tree." Although the storytelling method is different, both passages contain figurative language as a way of registering grief. In Text A, while the sea is initially "tempestuous," it then more gently enfolds him "in its generous arms," and now her father, lies "<i>content</i>" in death to "sing with the mermaids." Kate's emotions similarly are no longer being tossed about: she is no longer "<i>discontent</i>" now she has reconciled herself to her father's permanent absence. In Text B the figurative language suggests no such calm acceptance, and creates a much more stark and blunt sense of more recent loss: the "forest is short one ordinary tree;" there is "one more gap in a row of teeth."</p>
Features of exemplars	<p>Specific reaction to loss cited in each text with an attempt on <i>how</i> it is revealed in each text</p>	<p>Specific reaction to loss cited in each text with ONE point of comparison made validly.</p>	<p>Depth, detail, real skills at comparison are shown, with the ability to see <i>similarity and difference</i>.</p>

Level 3 Suggested 'Studied Text(s)' Marking Guide

Excellence:	
'Develop an integrated and perceptive critical response to specified aspects of text(s)...	<ul style="list-style-type: none"> Well structured essay (shown by introduction giving the essay's scope, and a reasoned conclusion) A range of relevant, accurate, clearly referenced points Generally accurate use of writing conventions Balanced, lucid and coherent argument(s) A mature insightful evaluation, relating to question Demonstrates some original thoughts and judicious personal engagement with the text(s), perhaps moving beyond text(s) in evaluation Clear presentation of his/her own position of 'response'
'...using supporting evidence...'	<ul style="list-style-type: none"> A range of quotes woven into fabric of essay Accurate referencing and use of terms Details used aptly and generously Accurate and comprehensive knowledge of text(s)
Merit:	
'Develop a convincing critical response to specified aspects of text(s)...	<ul style="list-style-type: none"> Soundly structured with evidence of 'analysis' Mature expression and thinking. On point, clearly put Some occasional clumsiness and/or irrelevancies Some maturity and some inferences based on personal understanding and awareness of themes/craft etc
'...using supporting evidence...'	<ul style="list-style-type: none"> Uses quotes and details to support points 'Quote-weaving' may be inelegant or not there at all Knows and displays familiarity with text(s) Appropriate and accurate use of terms
Achieved:	
'Develop a critical response to specified aspects of text(s)...	<ul style="list-style-type: none"> Recognizable essay structure. Essay does answer question- may be narrow/unbalanced/undeveloped Conventional/learned/pedestrian response(s) Reasonably organized but with stylistic inconsistencies.
'...using supporting evidence...'	<ul style="list-style-type: none"> Attempts to use quotes with appropriate evidence Some specific text references linked to points made Engagement with text
Not Achieved:	
'Develop a critical response to specified aspects of text(s)...	<ul style="list-style-type: none"> Weaknesses in organization or style or control. Random and uncritical. Short. Plottish. Makes some relevant points but without much support Little personal response or appreciation
'...using supporting evidence...'	<ul style="list-style-type: none"> Shows insufficient knowledge of text(s) Lacks references to, or details from, the text(s)